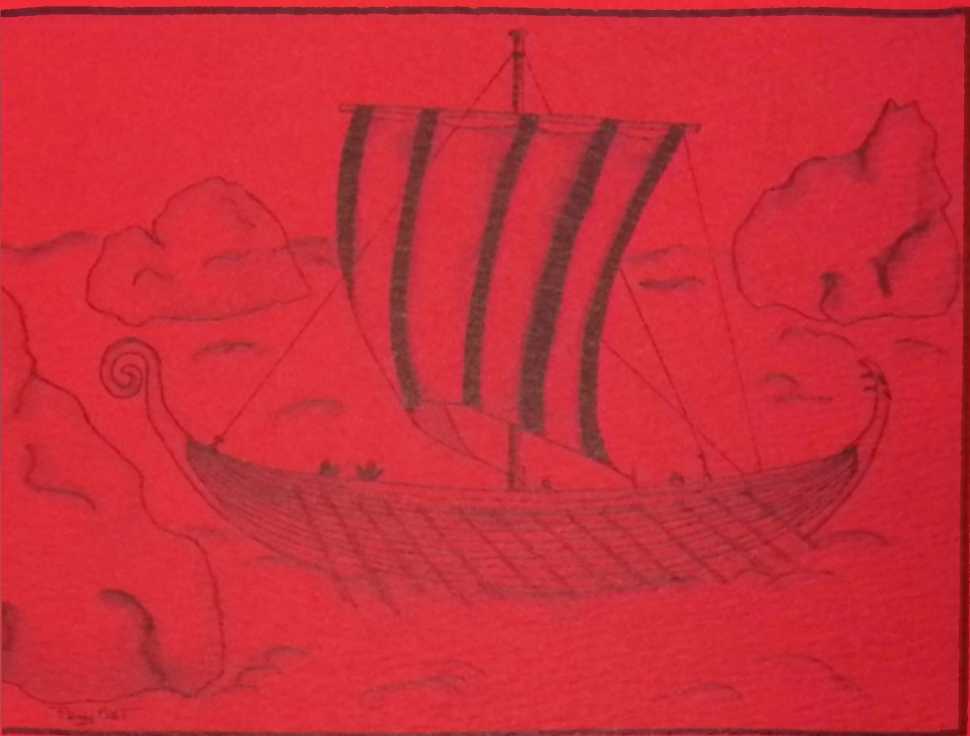


KSOR GUIDE

to the arts

February 1980





he Wake of the Vikings (see pp. 26-31)

Illustration by Peggy Rost

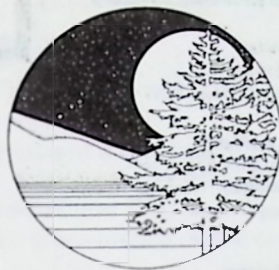
Contributors

imée Barnett, whose illustrations appear on the front cover, side back cover, and on page 6, received a degree in graphic arts from Oregon State University, works locally in the printing business, and is a freelance artist. **Peggy Rost**, who illustrated *the Wake of the Vikings*, received most of her art training in C. She is a secondary art education major at Southern Oregon State College, and recently joined the KSOR Staff. **Judy Davidson**, another SOSOC student, returns to the staff after a year's absence. Her illustrations appear in the program listings. Her artwork this month is from National Public Radio.

KSOR GUIDE to the arts

February 1980

The KSOR GUIDE is published monthly by the KSOR Listeners' guild, 1250 Siskiyou Blvd., Ashland, Ore. 97520, with funds from subscribers, advertisers, and grants.



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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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A Closer Look. . .

The Federal Communications Commission is moving toward a fundamental revision of federal regulation of the radio industry in this country. In the wake of growing governmental dissatisfaction with regulatory processes in general, the FCC last September announced its intent to "deregulate" radio. In the interim it has invited public comment on its proposal.

It is difficult for me to argue in support of federal regulation (never a popular cause), particularly when many of the FCC's reporting requirements have traditionally imposed the same effusion of mindless paper work that often characterizes government. Yet this is a far-reaching issue with many implications.

Federal policy toward radio was molded in the Depression era and mandated service to the public above all other considerations. It is somewhat disturbing, therefore, to read the 87-page explanation of the Commission's current intent and to find the issue explored and explained almost entirely in economic terms. Such an approach represents a fundamental shift in philosophy.

Specifically, the Commission proposes to waive all requirements for commercial broadcasters to devote any portion of their program service to news or other informational programming. Additionally, the Commission would abolish its "guidelines" for the maximum amount of time stations should devote to commercials. Neither would the FCC require stations to ascertain communities' program needs, or to retain written listings of programs they broadcast. The Commission suggests that these actions would serve the public interest because it believes these procedures are redundant. It believes that broadcasters would continue to present news and other non-entertainment programming because they believe they should and because the pressure of competition would require it. Similarly, it anticipates commercial load would remain at current levels because listeners would not stand for additional commercialism. Program logs and ascertainment are assumed to be time-consuming processes which stations could approach in a more efficient manner if left to their own designs.

The Commission goes on to suggest that an additional basis for these actions is to be found in the emergence of NPR and the public radio system. Presumably, since stations like KSOR present news programming, there is no longer as pressing a need for commercial stations to do so.

There is much to question in these assumptions. The Commission finds little interest on the part of listeners in public affairs programs. Our own experience would tend to indicate that well-produced public affairs programs attract no less interest than any other type of non-entertainment programming.

Commercialism may indeed be self-regulating in the larger markets. But the Commission dismisses the concern that in smaller markets a station which did not face intense commercial competition might overcommercialize with the suggestion that there are fewer advertisers' dollars available in those areas to stimulate such a trend. In fact, the opposite may be true. Smaller areas, without daily newspapers, rely far more heavily on broadcast advertising than do larger communities. In fact, small market radio often shows a higher profit margin than medium-sized markets which support more stations.

The Commission bases much of its approach on the supposition that broadcast programming is a commodity. We are all consumers. And in a free market economy, stations will provide the services that are necessary and desirable in response to con-

Director's Desk (cont'd.)

sumer pressure. This assumes, however, that all consumers possess an equal "vote." In fact, advertisers seek the 18 to 34 group and heavily discount audiences in other categories. We often receive mail from older listeners who are dissatisfied with other stations' radio programming focussed, as it is, on younger citizens. If radio stations programmed purely in response to ratings, rather than in response to demographic profiles of potential radio audiences, the Commission's argument would be sounder.

Perhaps the most disturbing assumption the Commission makes is that the emergence of public radio in this country should relieve commercial broadcasters of any obligations, implicit or otherwise, they have heretofore shouldered. The legislative authorizations which created the Corporation for Public Broadcasting in 1967 very clearly indicated that public broadcasting was intended as an **alternative** to, but not as a substitute for, commercial broadcasting. The FCC also assumes that public broadcasting is equal to the task of supplanting commercial radio's "social responsibility obligations" should the market "fail" (in the Commission's words) to serve these ends. Even if public broadcasters **wanted** to supplant those obligations, Public broadcasting support from the federal government has never equalled the authorized funding levels set by Congress. Further, Congress has mandated that public radio must grow. More stations must be created to cover areas now unserved. A serious issue, currently before public radio managers, therefore is how to fund such mandated expansion in the absence of money authorized for those purposes. The deletion of "Voices in the Wind," the Modular Arts Service and next year's scheduled deletion of "Folk Festival USA" are part of the austerity program already imposed in this situation. In a recent report to stations, NPR President Frank Mankiewicz suggests that more cuts in programming may be necessary next year to fund the expansion Congress requires. Thus we find a public radio system which is underfunded and unable to maintain current services, yet which is (presumably) supposed to fill whatever void the FCC's deregulation of commercial radio might create in public service programming. To this writer, (under these circumstances) the outlook seems dubious.

Several weeks ago the United Church of Christ, which has an active media division, filed suit to enjoin the FCC's approach. It seems an uphill battle. Arguing against "free market forces" is like derogating motherhood. There are strong winds in support of deregulation whistling through Washington. The deregulation of the airline industry, already accomplished, is but another example. Yet in its wake, smaller communities throughout the U.S. are confronting the realization that their air transportation services are being reduced because free market economics dictate such actions on the airlines' part. If the current approach toward federal regulation had pertained in the 1930's, one might wonder whether rural America ever would have secured the benefits of electricity and telephone services—two of the regulated industries which, along with the airlines, were required to provide uniform service to all citizens, rather than just to those areas which are most profitable.

In 1931 Paul Hutchinson, then managing editor of the *Christian Century* magazine, printed a comprehensive editorial series entitled "The Freedom of the Air." At that time federal regulation of radio was in ferment and Hutchinson was worried about the "power of a Big Few." He explored the question "Can the air be kept free?" His successor, in a December 12, 1979 editorial, evaluated the current situation in light of changes over the past 50 years and comments, "Libertarians and neoconservatives argue that the only ideas deserving of dissemination are those that pay for themselves among their own clientele. That argument overlooks the fact that we who do not listen to mass-common-denominator rock and gossip radio stations are paying for their programming as much as 'non-elites' ever do for public radio or public-interest communications. Every time we buy a product we need, from shampoo to automobiles, we are paying lavishly for the inflated cost of the product demanded by the competitive mass media market."

KSOR GUIDELines

"Child's Play" Winner Among International Winners



National Public Radio's "Child's Play" grand prize winner is among the five international winners of the storywriting competition conducted by the European Broadcasting Union (EBU).

The EBU jury unanimously recommended 5 entries out of the 51 entries submitted by 17 broadcasting organizations. Winners were not ranked in order of priority.

The winners are:

9-year-old Susan Dickey of

the United States (submitted by NPR);

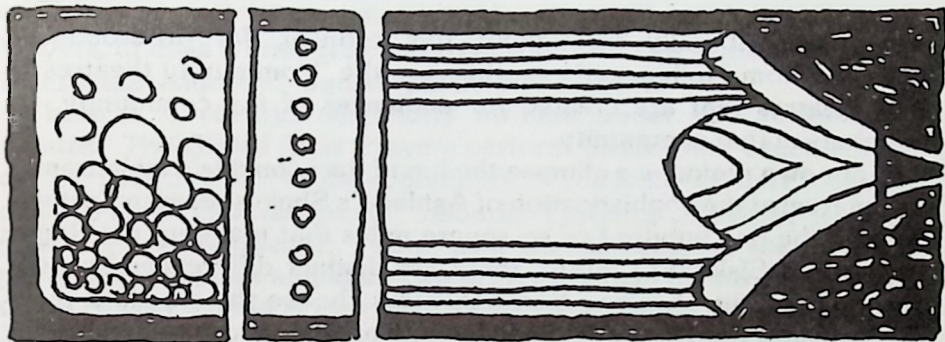
10-year-old Peer Scherenberg of Federal Republic of Germany;

12-year-old Katarine Hieny of Yugoslavia;

9-year-old Lisa M. Brown of the United Kingdom; and

12-year-old Susanne Vuori of Finland.

In addition, the jury decided to award a consolation prize to 9-year-old Ronnie Beker of Israel.



Director's Desk (cont'd.)

The American experience in broadcasting has been unique. Most western countries allowed little if any commercial intrusion until the cost of television, in recent years, forced some additional commercial presence. But no major western nation has ever released broadcasting wholly to the forces of the marketplace. Broadcasters like to refer to "the American system" of broadcasting. That system is being newly tested and forged. The FCC's current plans for deregulation bear thoughtful comment by citizens and groups who are sensitive to the role mass communication plays in contemporary society--the daily probe with which we test our world and develop our sense of who we are and how we fit into it.

Ronald Kramer
Director of Broadcast Activities

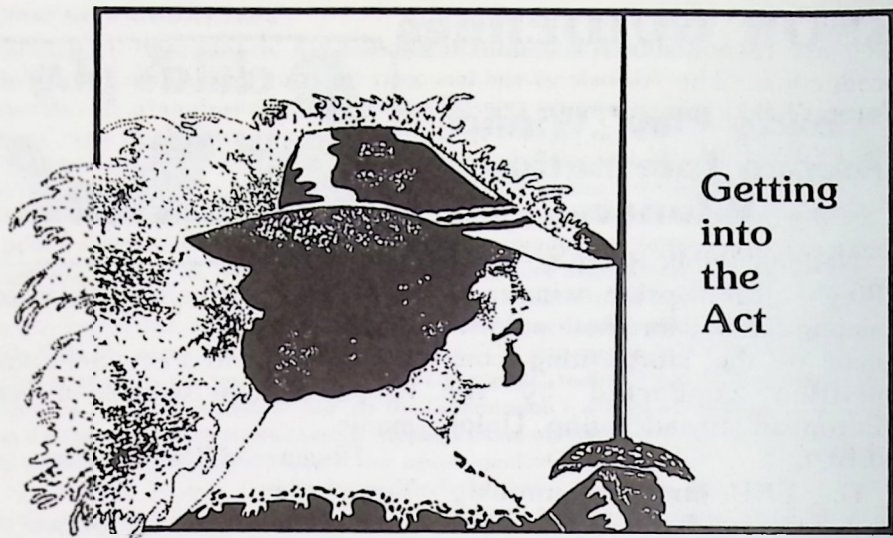


Illustration by Aimee Barnett

Why Community Theatre? For the Fun of It!

By Shirley Long

Sprinkled liberally throughout this country, far off-broadway, removed from Hollywood's sparkle, are the "community theatres." The theatres that are created *for* audiences of the community, by members of that community.

In our own region, we glimpse the fun of Jacksonville's melodramas and marvel at the sophistication of Ashland's Shakespearean Festival.

Within the one hundred or so square miles that make up the Rogue Valley and Siskiyou County, there are distinct differences between each community theatre. Some theatres choose the standard plays that are sure to draw an audience, while others choose to include the community by drafting local talent to write the plays as well as perform in them. However, each playhouse strives for one common goal: "Community theatre for the fun of it."

Community theatre is essentially theatre at the local level--amateur or volunteer in origin, though not necessarily nonprofessional. The professional community theatre is rising in certain areas without giving up its local roots and dependence on volunteers.

Shirley Long is a native of Phoenix, Ariz., where she acted in the Arizona State University Theatre Department and in numerous television commercials. Currently she is majoring in speech communication at Southern Oregon State College, where she is the assistant student manager and an announcer for KSOR.

Within several decades, community theatres have grown until now they are responsible for a considerable part of our country's play production. The American theatre can be traced to when the local "group" did a one-act play, written say, by a Shaw or Yeats. It is from this period that the adjective "little" came into the name of the community theatre.

By digging deep enough you'll find the cultural roots of the little theatre among the Europeans, who believed in a "theatre of the people." Romain Rolland, a Frenchman, acknowledged a surge in the late Nineteenth Century for a "people's theatre." He explained that the "function of the people's theatre, far from encouraging sluggishness of mind, is to combat it unceasingly, and present to the people material within the frame of their own reference."

The Abbey Players in Dublin carried on this philosophy and were using the works of their own poet-playwrights, whose talents were devoted to writing about the people among whom they lived. The Abbey Players understood that the "people's theatre" must speak to the community, *about* the community.

The uniqueness of community theatre lies in its dependence upon the particular community in which it has its roots. Let's take a jaunt around the southern Oregon/northern California region to see if local theatres use local talents or merely rely on plays that have been "tested" by audiences. Does theatre in our area "present material within the frame of a community's reference" as did the Abbey Players, or does it draw from external sources? Does this region have theatre that educates? and *should* theatre educate?

There is a cheery, neighborly attitude about the Jacksonville theatre. The Gilded Cage Players perform melodrama which enhances the antique flavor of the community. "The audience here looks for close-to-home-entertainment," remarks Florence Minshall, working producer for the theatre. Along with her husband Al, she re-works public domain plays and spices them up with local humor. "That way we all can get a good laugh out of a recent happening or a name in the news," she says. The Jacksonville theatre draws upon local happenings to enhance its plays, and ties in melodrama to enrich them with a pioneer flavor.

"We encourage the audience to boo and cheer the actors," she says, "and we have a piano player to underscore the scenes and encourage a good time for all. Husband/wife, mother/child combinations are not odd to find at our auditions," Minshall continues. "We don't have a stock company, but usually have a few carry-overs from previous shows."

The Gilded Cage Players accentuate Jacksonville's quality as a "turn of the century" town. Melodrama speaks to this community, and is about the community. Productions in Jacksonville have in-

cluded *The Drunkard*, *Under the Gas Light* and *The Poor of New York*.

The Barnstormers are in their 28th year of productions in the Grants Pass area, and the playhouse has been a "family heirloom" for many years. Mildred Watt, a granddaughter of the original owner, recently celebrated the mortgage burning for the Barnstormer Little Theatre home. The "home" was originally a church, and since has been converted into a working stage and theatre. The group produces about four plays per year.

Watt remarks that "community theatre is important because through appreciation of the arts as a whole, one can get appreciation out of life." Watt feels that one way to appreciate life is to laugh. "With the mixture of the middle-aged, retired folk, and the younger element in our community we try to balance the plays with a classic, and an occasional mystery or a tragedy. But we realize the largest number of people want to laugh. That is largely what our play selection is based upon."

Here is a sampling of what Grant Pass is offering its audience: *Exit the King*, *The Odd Couple*, *Plaza Suite*, *Light Up the Sky*, *The Royal Family*. The Barnstormers are performing to entertain their audience; they are making no attempts to "educate". But perhaps through laughter, appreciation of the arts and appreciation of life can be achieved, which is a matter of importance to Mildred Watt.

Theatre in Ashland pursues many avenues, from the classics of the Shakespearean Festival to the avante garde of Ashland's Resident Theatre.

The thrust of ART, according to Lisa Hicks, the producing and artistic director, is to "stretch the audience. The plays which are chosen are very provocative and do not allow the audience to just sit back." This was demonstrated recently when ART presented *Sexual Perversity in Chicago*. No one sat back. In fact, the play created a controversy. Some people felt it should not have been produced. The fact that it was, says Hicks, proves that ART "has a definite audience and our following is growing. We also attempt to do theatre that has not been done in the valley before, but this is not our main goal. We want to use theatre to stimulate people's thoughts." ART speaks to a select group within the community, stimulating a few, reaching a few. Hicks adds that local playwrights have submitted their work, but as yet the works are not in production. She says ART is planning a playwrighting workshop to encourage local talents.

One community theatre which has already put local playwrights to work is Yreka's Siskiyou Performing Arts Center. According to their theatre manager, Audrey Flower, "SPAC is very willing to experiment, and we have been successful at it too." SPAC also imports touring groups for weekend performances.

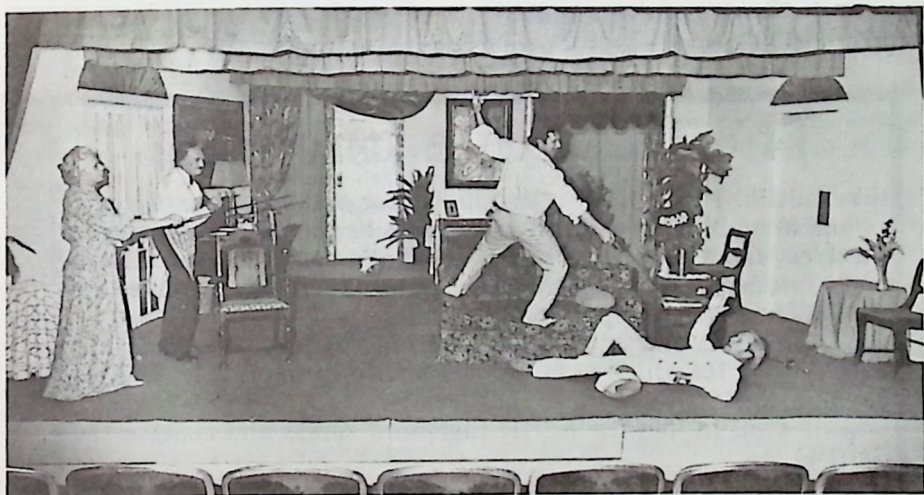
"Watching the other companies helps our own actors to mature and grow," Flower says. "It takes a lot of energy to incorporate the local playwrights and to set up touring group schedules," but "to make use of the community is the broadest form of true community theatre. And true community theatre is *total* community involvement."

Flower says that "the thrust of our theatre is to entertain, but we also try to combine education. We do many comedies with a moral." Here are some selections of SPAC's plays: *Sex King of Siskiyou County* (ORIGINAL), *State of Jefferson* (ORIGINAL), *Annie Get Your Gun*, and *You Can't Take It With You*.

Medford Community Theatre doesn't have a home. While looking for a place to settle, the company travels about, entertaining and offering classes to those who wish to improve their craft.

"MCT wishes to encourage a core of more experienced actors by using them continually," remarks Bill Cottrell, director, production advisor, and member of MTC's Board of Directors. Cottrell, who taught at the American Theatre Wing in New York, and who played a helpful role in the beginnings of the Shakespearean Festival in Ashland, sees community theatre as a way to "suit the community."

"MCT attempts to combine both sophisticated theatre and a 'Cake and Tea' theatre" (cake and tea meaning "light entertainment"). It suits the Medford community, according to Cottrell, because Medford is a blend of sophistication and smalltown flavor. Among others, the MCT has produced these plays: *The Enchanted*, *Ring Around the Moon*, *Dracula* and *Same Time Next Year*.



Members of the "Barnstormers" demonstrate what can happen in community theatre, in a scene from a recent play, "*The Royal Family*" (adapted from Edna Ferber's story by George Kaufman). From left are Mildred Watt as Fanny Cavendish, Julian Christiani as Joe, Buzz London as Tony Cavendish and Herman Schroeder as McDermott. (Photo by Wally Burke)

SPAC's Audrey Flower comments that "It is amazing the variety of talents you can find in the local community."

"Community theatre is a great leveler. No caste system exists, just a willingness to co-operate and to work," remarks Mildred Watt. Not all C.T. leaders agree with those statements, observing that local theatre has its share of "local egos." But all do agree that there is an increase in audience attendance.

"The rise is due to people wanting more and more to be entertained," says Flower.

"There's something special about live theatre and its energy," adds Lisa Hicks. "It's not removed from you if the show is of good quality."

Quality depends upon the community and what the community wants to see. The communities in our area vary in their choices of entertainment, and each theatre has an individual thrust — a goal set by a Mildred Watt, a Lisa Hicks, or a Board of Directors. Community theatre can be laughter, it can be performances of classic plays, it can be experimentation. Community theatre can be a remembrance of an old way of life as in Jacksonville or a searching for new means of expression as in the Ashland Resident Theatre. Theatre can serve as "teacher," offering to improve the actor's skills as does the Medford Community Theatre. Each theatre has its own thrust, but to summarize, community theatre is the "average person's" chance to express and achieve a capacity that otherwise would be enjoyed only by glamorous and mysterious celebrities. A chance to use theatre to reflect his own city or town. A chance to work with others who enjoy theatre—a theatre of the people.

MCT's Bill Cottrell sums it up: "Theatre is fun!" ❀

The Deal of a Lifetime!

Like KSOR? The GUIDE is invaluable for making sense of it all ... and in addition it will tell you what's happening in the arts in the area, show you some of the work that's being done and tickle your intellect. Join the KSOR Listeners' Guild, receive the GUIDE and help support public radio!

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My check, payable to the KSOR Listeners' Guild, is enclosed. I want to be a _____ Regular Member (\$15 per year, \$10 of which is tax deductible); _____ Student or Senior Citizen Member (\$10 per year, of which \$5 is tax deductible.)

F

Programs in February on KSOR, 90.1 FM

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. is a cornucopia of jazz and classical music.

9:45 am Public Affairs

To be announced.

10 am Words and Music

Oral interpretations of poetry and drama, interspersed with early and baroque music.

11:30 am BBC Science Magazine

Current news from the world of science.

12 n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music.

Feb. 3: "The New Orleans Jazz and Heritage Festival" — Gospel, ragtime, rhythm and blues performers include Dave "Fat Man" Williams, the Tuxedo Brass Band, Irma Thomas, the New Orleans Ragtime Orchestra, and others in highlights from this 1976 festival.

Feb. 10: "Bon Cher Camarade: Cajun and Creole Music of Southwest Louisiana — "Bon Cher Camarade" is part of the refrain from a traditional Mardi Gras chant, a chant still sung today by some members of the Creole population of Southwest Louisiana. Folklorist Nick Spitzer discusses

the area's stories, music and musicians.

Feb. 17: "The Come for to Sing Benefit Concert" — From Chicago's Somebody Else's Troubles, a night club for the city's folksingers, highlights from a marathon concert featuring Bob Gibson, Ginni Clemmens, Tom Dundee and others.

Feb. 24: "The Third Notional Women's Music Festival" — Highlights from the 1976 festival are featured with Holly Near, Annie Dinerman, Malvina Reynolds, Betsy Rose and Cathy Winter.

2 pm Studs Terkel Almanac

Terkel's extraordinary interviewing style, his oral readings and a wide range of topics make this program a fascinating diversion on a Sunday afternoon. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD BLOW PIPE AND MEDFORD STEEL.**

Feb. 3: The six young American musicians of the group "Klezmorin," playing and discussing the music of traditional Yiddish gypsy artists.

Feb. 10: For Valentine's Day, a sardonic history of male-female romance, "In the Name of Love," with its author Jill Tweedie, the British journalist.

Feb. 17: Music critic, composer, raconteur Abram Chasins, reflecting on the life of his friend, America's most colorful conductor, "Stokowski."

Feb. 24: Betty and Barbara Underwood, mother and daughter authors of "Hostage to Heaven," the story of a parent's fight to win their daughter from the "Moonies."

(Editor's Note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

3 pm Big Band Stand

The 8-week series concludes in February, providing an overview of the big band era as well as the music which led to the big bands.

Feb. 3: "A Tribute to Glenn." This show is a tribute to probably the no. 1 big band leader, Glenn Miller. It includes many of the Miller hits, with all of his orchestras. The show also includes a biographical section about Miller.

Feb. 10: "Over There." Not a program of the music of World War I, but a show of music of the band era from across the Atlantic. Several British and French orchestras are featured.

Feb. 17: "Dance Time." The program is designed for dancing or listening to music provided by Anson Weeks, Jan Garber, Shep Fields and others.

Feb. 24: Requests. The music which you, the listeners asked us to play. To make sure your request is included, send one in now to the "Big Band Stand," in care of KSOR.



Sybil Robinson and Gerald Bartell portray "Kings and Queens of Shakespeare," a dramatization of royal behavior, on *Options*, Saturday, Feb. 23 at 2 p.m.

4 pm Siskiyou Music Hall

Concert music from the Renaissance through the contemporary.

***Feb. 3:** MENDELSSOHN—Symphony No. 8

Feb. 10: BARBER—String Quartet, Op. 11

***Feb. 17:** CORELLI—Concerto Grosso in F Minor, Op. 6 No. 2

Feb. 24: CARPENTER—Krazy Kat

6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm New York Philharmonic

Performances by the renowned orchestra. **PRODUCED WITH A GRANT FROM EXXON CORPORATION.**

Feb. 3: Neville Marriner conducts. Soloists are Nathaniel Rosen, cellist and Thomas Stacy, oboe d'amore.

TELEMANN: Concerto for Oboe d'amore in A Major

SCHUMANN: Cello Concerto

BRITTEN: Variations on a Theme of Frank Bridge

ROSSINI: Siege of Corinth, Overture

Feb. 10: Zubin Mehta conducts the orchestra and Westminster Choir.

SCHUBERT: Symphony No. 8, "Unfinished"

BERNSTEIN: Chichester Psalms

VERDI: Four Sacred Pieces

Feb. 17: Rafael Kubelik conducts.

BRITTEN: Sinfonia da Requiem

DVORAK: Serenade for Strings

SCHUMANN: Symphony No. 2

Feb. 24: Sir Charles Mackerras will conduct. Violinist Yuuko Shiokawa is the soloist.

HAYDN: Symphony No. 102

BRAHMS: Violin Concerto

JANACEK: Taras Bulba

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

Feb. 3: "Nichols in '28" — Recordings by Red Nichols and His Five Pennies during one of their most productive years.

Feb. 10: "Unusual Items" — Some unusual recordings such as Frank Sinatra conducting and Peggy Lee playing the drums.

Feb. 17: "They All Play Cole Porter" — Although he was a composer for musical

comedy, many jazz musicians recorded Porter tunes.

Feb. 24: "Tommy Dorsey Pays His Dues"
— Early recordings where the trombonist sat in with a variety of groups.

10 pm Weekend Jazz

Everything—swing, bebop, free, straightahead—you name it!

2 am Sign-Off



*Earl Wild is the featured in an all-Liszt program on **Grand Piano with Fred Calland**, Monday, Feb. 18 at 2 p.m.*

Monday

7 am Ante Meridian

9:45 am Public Affairs

To be announced.

10 am-2 pm First Concert

Music from many periods of classical literature.

Feb. 4: HAYDN—Concerto in C for Cello and Orchestra

Feb. 11: SATIE—Le Pige de Meduse

Feb. 18: SCHUBERT—Octet in F Major, D. 803

Feb. 25: VILLA-LOBOS—Momoprecoco

12 n KSOR News

Featuring **In the Public Interest**, **Air Quality Report** and **Calendar of the Arts**.

2 pm Grand Piano

A 13-part series of pianists in performance, in private discussion, and in master classes.

Feb. 4: From the Bergen Festival in Norway, Murray Perahia performs Mozart's Sonata in D Major, K. 576; Chopin's Impromptu in A-sharp Major; Impromptu in F-sharp Major; Impromptu in G-sharp Major; Fantasie-Impromptu in C-sharp Minor; Polonaise-Fantasie in A-sharp Major; and Schubert's Sonata in A Major, Op. 120 posth.

Feb. 11: Marylene Dosse performs Ernst von Dohnanyi's Rhapsody No. 4 in E-flat Minor, and Capriccio in B Minor; Dvorak's Humoresques, Op. 101; Carl Tausig's Valses Caprices on Strauss motives; Schoenberg's Six Kleine Klavierstucke; Brahms' Fantasies, Op. 116; and Zoltan Kodaly's Dances of Marosszek.

Feb. 18: Earl Wild performs an all Liszt program featuring Funerailles; Les jeux d'eau a la ville d'Este; Sonata in B Minor; Hungarian Rhapsody No. 4; Three Concert Etudes; Sonetto 104 del Petrarca; and Three Paganini Etudes.

Feb. 25: Three winning contestants of the 1979 University of Maryland International Piano Festival perform a program of Schumann, Beethoven and Mozart.

4 pm The Advocates in Brief

A weekly series of debates adapted from the award-winning public television series.

Feb. 4: "Competency Testing" — Should your state require a minimum competency test for high school graduation? Lew Crampton (pro) and Renault Robinson (con) debate whether we need a minimum standard, whether a fair test can be developed to measure competency, and whether it should be used to deny diplomas.

Feb. 11: "Breaking the Power of OPEC" — Should the United States move to break the price-setting power of OPEC? Advocates Avi Nelson (pro) and Margaret Marshall (con) argue whether we have any real strategy choices in dealing with the oil-exporting nations.

Feb. 18: "Nuclear Power Plants" — Should we stop construction of nuclear power plants? Advocates Anthony Roisman (pro) and Avi Nelson (con) debate the desirability of phasing out nuclear power as an energy source in the wake of Three Mile

Island, and what we should do to regulate it. Barry Commoner, leading exponent of solar power, is featured as a witness.

Feb. 25: "Legalizing Marijuana" — Avi Nelson (pro) and William Rusher (con) focus on the question of the individual's right to privacy and personal freedom versus the right of society to regulate drugs that affect the health of its members. Columnist James Buckley is among the witnesses appearing in the debate.

4:30 pm Options in Education

The only nationally-broadcast radio program devoted to issues in education.

5 pm All Things Considered

Award-winning program, with reports from public stations around the country, foreign correspondents, up-to-the-minute Washington coverage and in-depth investigative articles. Presented live from NPR's Washington studios.

6:30 pm Siskiyou Music Hall

Feb. 4: BERNSTEIN—Symphony No. 2, "The Age of Anxiety"

Feb. 11: CASADESUS—Piano Sonata No. 4, Op. 56

Feb. 18: RACHMANINOFF—Rhapsody on a Theme of Paganini

Feb. 25: CIMAROSA—Symphonie Concertante in G for Two Flutes

Special Event: "Winter Olympics 1980: Arts and Performance," a two-hour special from Lake Placid, N.Y., will pre-empt part of "Siskiyou Music Hall" Feb. 25. The special, which starts at 7 p.m., includes the Los Angeles Chamber Orchestra, conducted by Gerard Schwarz, performing the premiere of a new work by William Conti; Handel's "Water Music" Suite No. 1; Piano Concerto No. 1 by Beethoven (with the winner of the Tchaikovsky piano competition as soloist); and Symphony No. 96 by Haydn.

9 pm The World of F. Scott Fitzgerald

An 8-part series which concludes this month. Combines documentaries with the dramatization of a Fitzgerald short story to portray the life of the great American writer and the times in which he lived.

Feb. 4: "Lost and Lucky" — Scott and Zelda in Europe are the central figures in the documentary look at American artists in Europe in the 1920s. Their fictional counterparts, Nicole and Nelson seek fulfillment overseas in "One Trip Abroad."

Feb. 11: "The End of An Era" — Down came Fitzgerald's world with the stock market crash and the coming of the Depression as described in the documentary portion of this program. The author's largely unsuccessful attempts to inject social consciousness into his writing is exemplified by the dramatization of "Family in the Wind."


Feb. 18: "The Most Famous Forgotten Writer in America" — The accompanying drama "Financing Finnegan" satirizes the author's very real problems of financial responsibility.

Feb. 25: "The Last of the Novelists" — Fitzgerald's final fling at success is depicted in "The Last of the Novelists," as the documentary presents his life in Hollywood at the end of the 1930s. A fictional account of a similar character is dramatized in "The Lost Decade."

10 pm Rock Album Preview

10:45 pm FM Rock

2 am Sign-Off



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Tuesday

7 am Ante Meridian

9:45 am 900 Seconds. . . of local public affairs, produced by KSOR.

10 am-2 pm First Concert

Feb. 5: STRAVINSKY—Jeu De Cartes

Feb. 12: BEETHOVEN—Quintet in C, Op. 29

Feb. 19: DIAMOND—Symphony No. 4

Feb. 26: BACH—Toccata, Adagio, and Fugue in C Major, BWV 564

12 n KSOR News

2 pm International Concert Hall

Internationally celebrated conductors direct symphonic performances, recorded in concert halls around the world.

Feb. 5: The New England Women's Symphony Orchestra with conductors Jean Lomon, Miriam Barndt-Webb, Kay Gardner, and Antonia Brico perform at Boston's New England Conservatory in a concert including

Grimani's Two Sinfonie; Mary Howe's Spring Pastoral; the world premiere of Nancy van de Vate's Concertpiece for Violoncello and Small Orchestra with cellist Betsy Goy; Julia Perry's "A Short Piece for Orchestra"; Germaine Tailleferre's Concertino for Harp and Orchestra with harpist Susan Allen; and the world premier of Elinor Remick Warren's Singing Earth.

Feb. 12: A double bill features the Berlin Radio Symphony Orchestra, conducted by Gerard Oskamp and Robert Maxym, making their conducting debuts, in two concerts recorded in Philharmonie Hall, West Berlin. The program includes Mozart's Overture to "The Marriage of Figaro," Prokofiev's Concerto for Violin and Orchestra No. 1 in D Major with violinist Roswitha Randacher, and Zoltan Kodaly's Hary Janos Suite. In the second part of the program works by Berlioz, Puccini, Mozart and Charpentier are heard.

Feb. 19: From the Netherlands Kenneth Montgomery conducts the Netherlands Radio Orchestra in a program featuring Herman Strategier's Rhapsodia Elegiaca,

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Juan Crisostomo Arriaga's Symphony in D Major, and Cherubini's Requiem in C Minor, with the Netherlands Radio Choir.

Feb. 26: Jorg Faerber conducts the Wurttemberg Chamber Orchestra in Mendelssohn's Concerto for Violin and String Orchestra in D Minor with Violinist Georg Egger, and Haydn's Symphony No. 83 in G Minor, "La Poule." La Grande Ecurie et la Chambre du Roy perform Andre Campro's Suite from "Tancriede," Joseph Bodin de Boismortier's "Winter" from the Four Seasons, and Jean Philippe Rameau's Suite from "Hippolyte et Aricie."

4 pm Spider's Web

Stories and adventures for children and adults!

Feb. 5: "Tales from Down East"--Marshall Dodge tells humorous stories which typify the humor of the people of Maine.

Feb. 12: "The First Book of Fairy Tales"--Stories of elves, fairies, and enchanted beasts, retold by Elizabeth Abel.

Feb. 19: Brother Blue tells the story of "The Blues."

Feb. 26: David McCord reads his poems about such topics as the joy of childhood and the joys of nature.

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 5: BACH—Concerto No. 2 in E Major for Violin and Orchestra

Feb. 12: TCHAIKOVSKY—Sextet in D Minor, Op. 70

***Feb. 19:** BOCCERNINI—Serenade in D Major

Feb. 26: COPLAND—Symphonic Ode

9 pm Masterpiece Radio Theatre

Victor Hugo's "Les Miserables" continues this month.

Feb. 5: Marius discovers a spy-hole in his bedroom wall and learns some disturbing facts about his neighbors.

Feb. 12: Marius has overheard his neighbor Jondrette's plot to ambush and rob Jean Valjean. He reports it to the police, not knowing that Jondrette is really Thenardier, Cosette's former guardian.

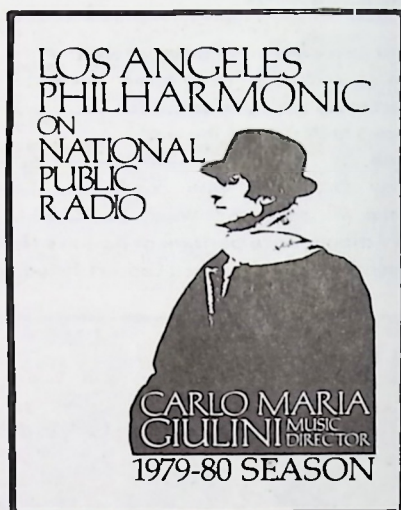
Feb. 19: Thenardier and his associates are in prison. Marius has obtained Cosette's address in the Rue Plumet, and so hopes to find her again.

Feb. 26: Marius and Cosette are parted again; Jean Valjean receives a warning and the "Friends of the Poor" go into action.

10 pm FM Rock

12 m The Oldies

2 am Sign-Off



Wednesday

7 am Ante Meridian

9:45 am BBC/Your World

10 am-2 pm First Concert

Feb. 6: BUXTEHUDE—Twelve Variations on "More Palatino"

Feb. 13: RAVEL—Sheherazade

Feb. 20: MOZART—Sinfonia Concertante

Feb. 27: BARTOK—Piano Concerto No. 1

12 n KSOR World Concert

Classical concerts with profiles of composers and performers from international



broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

3 pm Options I

Documentaries, interviews and sound portraits explore different ideas, concepts and experiences in life and living.

Feb. 6: "How Old Are You Now?"—This program explores how people face death.

Feb. 13: "Firewood, Stoves and Fireplaces"—NPR's Noah Adams and Jackie Judd look at the increasing popularity of fireplaces, firewood and wood-burning stoves. They talk about how to age, split, purchase and distribute wood, and the politics of using wood as a primary energy source.

Feb. 20: "Lake Placid: Olympic Art"—The center of Lake Placid, New York is turning into an outdoor art gallery and people are upset! NPR's Connie Goldman visits the town to find out what the residents have to say about the art and its presence in the rapidly changing community as it readies itself for the Winter Olympics.

Feb. 27: "Stock Cars"—In the summer of the American gas crisis, NPR's Scott Simon went to the Daytona Firecracker 500, stock car racing's biggest event of the year. He talked with the drivers, mechanics, and old

timers, who became stars of the stock car circuit (originally heard on **All Things Considered**).

4 pm Spider's Web

See Tuesday, 4 pm for additional details.

Feb. 6: Jay O'Callahan tells original tales.

Feb. 13: "The First Book of Fairy Tales"—See Tuesday's listing.

Feb. 20: "Cricket Boy"—Details unavailable.

Feb. 27: To be announced.

4:30 pm Horizons

This program explores issues and concerns of women, minorities and other special interest groups.

Feb. 6: "Eartha Kitt: A Struggle for Stardom"—In a sensitive and poignant account of her life, Eartha Kitt speaks candidly about her early years in the South and in Harlem, her struggles, overnight successes, stardom, and her determination to succeed.

Feb. 13: "A Celebration of Black Women in Literature: Alice Walker"—"Meridian," Alice Walker's sixth novel, which portrays the story of one woman's pilgrimage to free herself from the guilt of the past, is presented here as a documentary-

Sunday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 Words and Music
- 11:30 BBC Science Magazine
- 12:00 Folk Festival USA
- 2:00 Studs Terkel
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 New York Philharmonic
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

Programs and Sp

Lake Placid, N.Y., site of the Winter Olympics. **Not So Placid: The 1980 Winter Olympics** everyone in Lake Placid is happy about to become an art center, as NPR illustrates special concert broadcasts Feb. 23 at 3 p.m.

KSOR observes Black History Month. **Frederic Douglass** (Feb. 7 and 28 at 8 p.m.) this month will feature actress professor Angela Davis.

Basil Bunting: The Sound of Poetry to the English poet. **Fort Laramie Fiddlers** polka band and singing cowboys. And **Los Angeles Philharmonic** in a new series of Los Angeles Philharmonic.



Giulini



Kitt

Monday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Grand Piano
- 4:00 The Advocates in Brief
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 The World of F. Scott Fitzgerald
- 10:00 Rock Album Preview
- 10:45 FM Rock

Tuesday

- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 International Concert Hall
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Masterpiece Radio Theatre
- 10:00 FM Rock
- 12:00 The Oldies

Wednesday

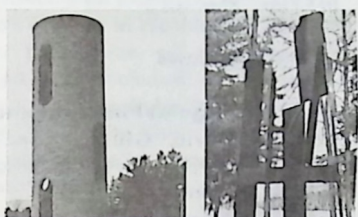
- 7:00 Ante Meridian
- 9:45 BBC Year
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 KSOR News
- 3:00 Options in Education
- 4:00 Spider's Web
- 4:30 Horizons
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Vintage
- 10:00 FM Rock

Specials in February

mpics, is also the site of citizen unrest. In **Olympics** (Feb. 21, 4 p.m.), we find not at winter event. Meanwhile, the town has s; in **Options** (Feb. 20, 3 p.m.), and in n. and Feb. 25 at 7 p.m.

with specials about **Eubie Blake** and 4 p.m.). **Horizons** (Wednesdays, 4:30 Eartha Kitt, novelist Alice Walker and

try (Feb. 13, 9 p.m.) introduces listeners **Festival** (Feb. 14, 4 p.m.) has fiddlers, a arlo Maria Giuliani returns as music direc- nomic broadcasts (Thursdays, 2 p.m.).



Lake Placid Sculpture

Saturday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 Weekend West
- 11:00 Metropolitan Opera
- 2:00 Options II
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Talk Story
- 8:00 The Cookie Jar
- 9:00 Live from the Vintage Inn
- 10:00 Jazz Alive
- 12:00 Weekend Jazz

Monday

- Indian
- World
- Concert (thru 2 pm)
- News
- World Concert
- II
- Web
- Considered
- Music Hall
- Radio

Thursday

- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Los Angeles Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay
- 10:00 FM Rock

Friday

- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 NPR Recital Hall
- 3:30 American Popular Song
- 4:30 Pickings
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 Chicago Symphony
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

dramatization with discussion by the author.

Feb. 20: "Black Press: Viable, Reliable, or Dead?" The history, development and current problems of the Black press are examined in this documentary.

Feb. 27: "Black Women in the Women's Movement"—Angela Davis, radical and professor at San Francisco State University; Margaret Sloan, founder of the Black Feminist Network; and Frankie Jacobs Gillette, vice-president of the National Association of Negro Business and Professional Women, discuss what it is to be involved in a movement that has been characterized as white middle class.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 6: BEETHOVEN—Concerto in D Major for Violin and Orchestra

Feb. 13: RESPIGHI—Church Windows

Feb. 20: VAUGHAN WILLIAMS—Partita for Double String Orchestra

Feb. 27: SCHUBERT—Sonata for Arpeggione and Piano

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama.

Special Event: "Basil Bunting: The Sound of Poetry," a half-hour special from NPR, will pre-empt part of "Vintage Radio" on Feb. 13. The program, which begins at 9 p.m., is an elegant blend of poetry and music and discussion featuring the English music critic, sailor and poet.

10 pm FM Rock

2 am Sign-Off

Thursday

7 am Ante Meridian

9:45 am Veneration Gap

Senior citizen's news, views and events are the focus of this series, produced by KSOR.

10 am Dolby Alignment Tone

10:01 am-2 pm First Concert

Feb. 7: HOLST—The Planets

Feb. 14: HSIEN HSING-HAI — Yellow River Concerto

Feb. 21: STRAVINSKY—L'Histoire du Soldat

Feb. 28: SCHUMANN—Symphony No. 3 in E Flat ("Rhenish")

12 n KSOR News

2 pm Los Angeles Philharmonic

Carlo Maria Giulini conducts the celebrated orchestra in concerts from its 1979-80 season.

Feb. 7: Maestro Giulini conducts Verdi's Requiem Mass, with the Los Angeles Master Chorale, and soloists Renata Scotto, Lucia Valentini-Terrani, Veriano Luchetti, and Martti Talvela.

Feb. 14: Mozart's Symphony No. 40 in G Minor, K. 550, one of the composer's more solemn works, and Brahms' First Symphony in C Minor, Op. 68, which has been called Beethoven's Tenth, are included in this program.

Feb. 21: Four instrumentalists from the orchestra's woodwind section are soloists in Mozart's delightful "Sinfonia Concertante." The program also includes Dvorak's Symphony No. 7 in D Minor, Op. 70, and "Five Orchestral Pieces," Op. 10, by Anton von Webern.

Feb. 28: Daniel Rothmuller is soloist in Saint-Saens' First Cello Concerto, Op. 33. Also featured: "Music for Brass" by Gabrieli, Petrassi's Concerto for Orchestra No. 5, and Ravel's "Rapsodie Espagnole."



4 pm Special of the Week

Feb. 7: A tribute to ragtime pianist/composer Eubie Blake helps to highlight Black History Month on KSOR.

Feb. 14: "The Fort Laramie Folk Festival"—Recorded in July, 1979 at Fort Laramie, Wyo. by John Baxter and Chris Boswell of KUWR in Laramie, this program features old time fiddlers, a polka band and even authentic singing cowboys.

Feb. 21: "Not So Placid: The 1980 Winter Olympics"—NPR's Josh Darsa and Connie Goldman investigate a controversy in Lake Placid, N.Y.: The community's 2,800 residents are divided as to whether the 1980 Winter Olympics are really a "benefit" or a "liability."

Feb. 28: This program covers the event "Frederick Douglass, Former Slave, Speaks Tonight," which took place on Oct. 21, 1979 at the Ford's Theatre in Washington, D.C. to honor the publication of the Frederick Douglass papers. Included will be an introduction by actress Ruby Dee, music by the Howard University Choir and dramatic readings of the Douglass papers by Actor William Marshall.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 7: BIZET—"Carmen" Suites

Feb. 14: CHOPIN—Piano Concerto No. 2 in F Minor

***Feb. 21:** DELIBES—Suite from the Ballet "Coppelia"

Feb. 28: TELEMANN—Concerto in D Major for Trumpet

9 pm Earplay

Hour-long dramas written for radio by renowned authors.

Feb. 7: "Laundry and Bourbon" — James McLure's play about a Texas housewife, who, with two neighbors, gets together in the afternoon "to get away from the kids and get bombed." Swoozie Kurtz, Fannie Flagg and Rue McClanahan star.

Feb. 14: "The Deerslayer" — A drive through the cold rain into the North Woods becomes a battle of wills when a kidnapper discovers his victim has some surprising plans of his own. Jack Gilford stars in John Gehm's suspenseful drama of crime and suicide.

Feb. 21: "Alms for the Middle Class" — Generations collide in Stuart Hample's story of a young hippie living in a teepee and his father's manic attempts to reach him. John



Lawrence Luckinbill (1), Andrea Marcovicci and Howard da Silva are featured in Jay Neugeboren's "The Stolen Jew," a presentation on **Earplay**, Thursday, Feb. 28 at 9 p.m.

Hurd, Barbara Barrie and David Margulies are in the cast.

Feb. 28: "The Stolen Jew" — Jay Neugeboren wrote this story of a father who agonizes over the methods he used to save his son from the Russian Army. Howard DaSilva, Laurence Luckenbill and Andrea Marcovicci star.

10 pm FM Rock

2 am Sign-Off



Efrem Zimbalist, the great Russian-born violinist, is honored in a broadcast of NPR Recital Hall, Friday, Feb. 15 at 2 p.m.

Friday

7 am Ante Meridian

9:45 am BBC World Report

10 am-2 pm First Concert

Feb. 1: WALTON—Viola Concerto

Feb. 8: SRIABIN—Symphony No. 2

Feb. 15: BEETHOVEN—Incidental Music to King Stephen, Op. 117

Feb. 22: JANACEK—Lachian Dances

***Feb. 29:** ROSSINI—Overture to L'Assedio di Corinto

12 n KSOR News

2 pm NPR Recital Hall

Soloists and chamber ensembles in performances around the world.

Feb. 1: The Theater Chamber Players of the Kennedy Center perform Haydn's Trio in

E Major; Hugo Wolf's Die du Gott geborst, du Reine; Die ihr schwebet um diese Palmen, Dank des Paria; O war' dein Haus durchsichtig wie ein Glas; Wie glanz der helle Mond; Bach's Sonata for Violin II in A Minor, BWV 1003; and Schoenberg's Pierrot Lunaire, Op. 21.

Feb. 8: Duo-pianists Richard and John Contiguglia are heard in a recital from Brigham Young University which features Frank's Prelude, Fugue and Variations, Op. 18; Schumann's Andante and Variations, Op. 46; Mozart's Sonata in D Major, K. 448; Saint-Saens' Variations on a theme of Beethoven, Op. 31; and Grainger's Fantasy on George Gershwin's "Porgy and Bess."

Feb. 15: In a tribute to the celebrated violinist Efrem Zimbalist at the Curtis Institute in Philadelphia, violinists Paul Gershman, Diana Steiner, and Oscar Shumsky, pianist Vladimir Sokoloff, and soprano Ilona Kombrink perform Rimsky-Korsakov's "Le Coq d'Or Fantasie"; Carl Engel's "Sea-Shell"; Bizet's "Carmen Fantasy" and Zimbalist's Violin Sonata in G Minor, Impressions, and Three Songs of Edna St. Vincent Millay.

Feb. 22: Students and faculty at the Yale University School of Music perform Jacob Druckman's Animus III for Clarinet and Electronic Tape, and "Delizie Contente che l'Alme Beate"; Pamela Marshall's Arcanum; Penderecki's "Capriccio for Siegfried Palm"; and Martin Bresnick's "B's Garlands."

Feb. 29: Famed harpsichordist Igor Kipnis is the featured soloist at the Ludwigsburg Festival in Germany. He performs Louis Couperin's Suite in G Minor and Francois Couperin's Ordre No. 26 in F-sharp Minor; Jacques Duphy's Chaconne in F Major; Johann Jacob Froberger's Suite No. 26 in B Minor and "Tombeau de Ms. Blanchochet"; Johann Kuhnau's Biblical Sonata No. 1; Haydn's Capriccio in D Major; and Handel's "Harmonious Blacksmith."

3:30 pm American Popular Song

Alec Wilder hosts this Peabody Award-winning series.

Feb. 1: "The Songs of Bobby Short" (Part Two) — Short surveys rare and unusual melodies from obscure theatre and films.

Feb. 8: "Jackie Cain Sings Jimmy Van Heusen and Others" — Although Van

Heusen wrote several Broadway shows, he is best known for his film songs, particularly those for Frank Sinatra. Jazz star Jackie Cain sings many of his hits including "Here's That Rainy Day" and "Call Me Irresponsible".

Feb. 15: "Margaret Whiting Sings Johnny Mercer"—Whiting knew Mercer well, and offers definitive versions of his songs, like "Tangerine" and "Ac-Cent-Tchu-Ate the Positive."

Feb. 22: "Mark Murphy Sings Cy Coleman"—Along with Stephen Sondheim, Coleman is today's most popular composer of Broadway musical. Jazz singer Murphy reprises many of Coleman's musical comedy songs in this hour, including favorites from "Sweet Charity," "See Saw," "Little Me," and the recent Broadway hit, "I Love My Wife."

Feb. 29: "Anita Ellis Sings Burke and Van Heusen"—Anita Ellis is better known as the singing voice for some of Hollywood's most glamorous stars. She dubbed for Natalie Wood and Rita Hayworth in many of their films. In this hour she pays tribute to one of the great songwriting teams of the movies: Johnny Burke and Jimmy Van Heusen. Many of their songs were introduced by Bing Crosby, but Miss Ellis makes them very much her own.

4:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 1: MEYERBEER:—Les Patineurs Suite

Feb. 8: BRAHMS—Concerto in A Minor for Violin, Cello and Orchestra

Feb. 15: FRANCK: Symphonic Variations

Feb. 22: MOZART—Concertone in C Major for Two Violins, K. 190

Feb. 29: GIULIANI—Le Rossiniane, Op. 122

8 pm Chicago Symphony

The Symphony's fourth consecutive season of radio broadcasts is presented under the musical direction of Sir Georg Solti. **PRODUCED WITH A GRANT FROM AMOCO CORPORATION.**

Feb. 1: Erich Leinsdorf conducts, and Lazar Berman is the piano soloist. Program includes three orchestral preludes from the opera "Palestrina," by Pfitzner; Tchaikovsky's "Romeo and Juliet" Overture-Fantasia; and Brahms' Piano Concerto No. 1 in D Minor, Op. 15.

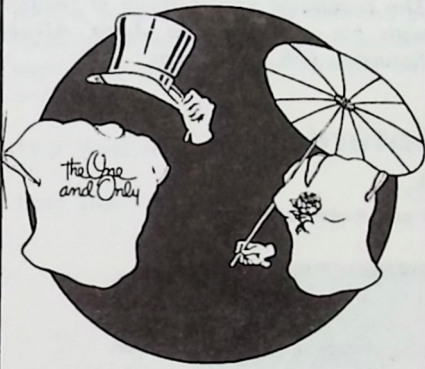
Feb. 8: Sir Georg Solti conducts Beethoven's Symphony No. 4 in B-flat, Op. 60, and Schubert's Symphony No. 9 in C, D. 944 ("Great C Major").

Feb. 15: Gunther Schuller conducts Shostakovich's Symphony No. 15 in A, Op. 141, and "Universe" (Part One of the "prefatory action" of Scriabin's projected "Mysterium," composed from Scriabin's sketches by Aleksander M Nemtin).

Feb. 22: Leonard Slatkin is guest conductor, and Yo Yo Ma is the cello soloist. Program includes Purcell's Three Fantasias; William Bolcom's "Commedia"; Kabalevsky's Cello Concerto No. 1 in G Minor, Op. 49; and Richard Strauss' "Symphonia Domestica," Op. 53.

Feb. 29: Andre Watts is the guest pianist as Sir Georg Solti conducts Tippett's Symphony No. 4 (in one movement) and Brahms'

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Piano Concerto No. 2 in B-flat, Op. 83.

10 pm Jazz Album Preview

Showcasing some of the latest and best in jazz. Discs are provided alternately by **RARE EARTH**, **ASHLAND** and **COLEMAN ELECTRONICS, MEDFORD**.

10:45 pm Weekend Jazz

2 am Sign-Off



*The inimitable Count Basie is featured with his orchestra on **Jazz Alive!**, Saturday, Feb. 9 at 10 p.m.*

Saturday

7 am Ante Meridian

9:45 am Public Affairs

To be announced.

10 am Dolby Alignment Tone

10:01 am Weekend West

This program is a cooperative venture in which Pacific Coast public radio stations broadcast as a regional network. Highlights of newscasts, informal interviews, short documentaries and features from the participating stations.

11 am Metropolitan Opera

The live Metropolitan Opera broadcasts are in the 40th season with underwriting support by Texaco, Inc.—the longest continuous underwriting of the same program by the same business organization in radio history. **PRODUCED WITH A GRANT FROM TEXACO, INC.**

Feb. 2: "Fidelio," by Ludwig van Beethoven

Feb. 9: "Otello," by Giuseppe Verdi

Feb. 16: "Elektra," by Richard Strauss

Feb. 23: "Cavalleria Rusticana," by Pietro Mascagni, and "I Pagliacci," by Ruggero Leoncavallo

2 pm Options II

Feb. 2: "Rogers and Hart"—Details unavailable.

Feb. 9: "Are the Nukes Already Killing Us?"—This documentary examines the problems and the controversy in the scientific community about the effects of radiation exposure.

Feb. 16: "John Hope Franklin"—University of Chicago historian Dr. John Hope Franklin discusses slavery in the United States as part of the Black History Month celebration.

Feb. 23: "Kings and Queens of Shakespeare"—A series of scenes and summaries portray varied facets of royal behavior and rulership in six of Shakespeare's plays. From "A Midsummer Night's Dream," a king and queen of fairyland are presented. King John plays a political chess game while Richard II is shown as a king deposed. King Henry VI depicts a weak king but a strong queen. Evil incarnate and ambitious greed are the themes of "Richard III" and "Macbeth."

3 pm Communiqué

The nation's only program devoted entirely to reporting on world affairs and U.S. foreign policy. NPR reporters and editors, and well-known journalists serve as hosts.

3:30 pm Music Hall Debut (as time permits)

A recording new to KSOR's library, furnished every other week by **COLEMAN ELECTRONICS, MEDFORD**.

Special Event: "Winter Olympics 1980: Arts and Performance," a two-hour special from Lake Placid, N.Y., will pre-empt "Communique" and "Music Hall Debut" on Feb. 23. The special includes a performance by the Cantilena Chamber Players. There will be a world premiere performance of a work by Lukas Foss. Other works to be announced.

4 pm Siskiyou Music Hall

Feb. 2: DELIUS—Piano Concerto in C Minor

***Feb. 9:** BERG—Seven Early Songs

Feb. 16: NIELSEN—Symphony No. 4 ("Inextinguishable")

***Feb. 23:** HANDEL—Water Music

6:30 pm All Things Considered

7:30 pm Talk Story

Talk Story...Tell a story, in Hawaiian vernacular. Poet and Professor Lawson Inada is host for these weekly excursions into the minds and hearts of local writers and artists.

8 pm The Cookie Jar

Don't be surprised at what you find inside this jar. Humor, misadventure—maybe even madness.

9 pm Live from the Vintage Inn

The Vintage Inn musicians—and KSOR—in a weekly remote broadcast that will liven up your Saturday night.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad. Billy Taylor is host.

Feb. 2: "Randy Weston Trio—Art Farmer Quartet" — Weston performs at Chicago's Jazz Showcase with bassist Richard Davis and drummer Don Moye (Weston is a pianist). Art Farmer, flugel hornist with Lionel Hampton, Horace Silver, Gerry Mulligan and Wardell Grey, performs with his own quartet at Sweet Basil's in New York City.

Feb. 9: "Benny Goodman Octet—Count Basie Orchestra—Joe Williams" — A swing lover's delight, this program features Goodman as he leads the adept octet with

Pee Wee Erwin on trumpet; Bill Ranswy on saxophones; Mickey Gravine on trombone; John Pisano on guitar; Michael Moor on bass; and Frank Capp on drums. Basie and his orchestra perform with rhythm guitarist Freddie Greene and a host of fine soloists including one of Basie's foremost alumni, vocalist Joe Williams.

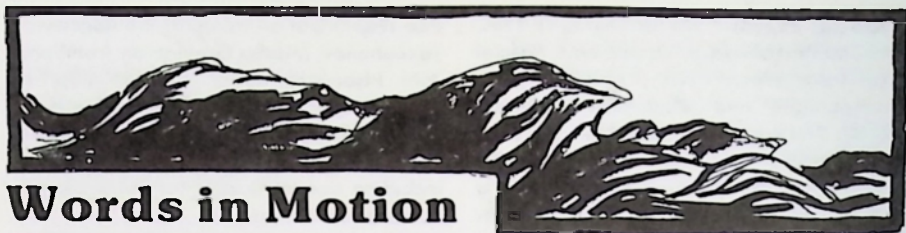
Feb. 16: "Joe Henderson/Freddie Hubbard Septet—Charles McPherson Quartet—Leon Thomas" — This all-star group assembled at San Francisco's Keystone Korner for the much acclaimed "Jazz Alive New Year's Eve Broadcast" in 1978 featuring saxophonist Henderson and trumpeter Hubbard leading the septet with Julian Priester on trombone, Albert Dailey on piano, Eddie Moore on drums, and James Leary on bass. Next up is the Charles McPherson Quartet with Larry Vukavitch on piano; James Leary on bass and Eddie Marshall on drums. Rounding out the show is vocalist Leon Thomas with McPherson's rhythm section.

Feb. 23: "Hermeto Pascoal—Elis Regina—Egberto Gismonti" — Leading off this Brazilian musical feast from the Montreux Jazz Festival is the multi-instrumentalist Hermeto Pascoal, whose eight-piece, all-Brazilian group covers a diverse musical terrain. Another treasure from Brazil, vocalist Elis Regina, makes the Bossa Nova swing. And from the Cafe Tralfamadore in Buffalo, New York, Egberto Gismonti performs with a musical menagerie—including eight-string guitar, flutes, kalimba, bells, and the like.

12 m Weekend Jazz

2 am Sign-Off





Words in Motion

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

3 Poems by Peter Sears

Peter Sears, of Reed College, is well known in Oregon for his poetry workshops and readings. He has published three books: ***The Lady Who Got Me to Say Solong Mom, I Want To Be A Crowd*** and ***Bikerun*** — and received a 1978 fellowship from the Oregon Arts Commission.

BRIDGETENDER

When in crowded thoughts
you meet becoming alone

try saying to yourself
bridgetender I am a

bridgetender gazing
up and down the slow

canal where boats
sound long horn calls

and gulls dive
squawking in the wake

THE LONG DRONE

**I will not buy a paper, I will not
pinch it properly for the armpit grip,**

**then squat behind the narrow news,
riding bored through world events**

**to the evening, another shelf
of cocktails while the children feed**

**--no, I'll hook out of this station rush,
the barcar josh and long drone**

**to station wagons and supper homes.
They push upstream.**

**Me, I'm for old rivers,
those long wide curves.**

SCARECROW

Friday afternoon, the students gone,
their cheers from the sports fields
wave trees outside my office.
Stuff their papers in the attache,
lug it home for Sunday's rush.
Rumpled week, crumpled breath,
what weekend can correct a week?
I'll squander it in TV sleep
and dreaming students dreaming of
shooting eightball on the night sky.
I learn like them the giving in.
They take me for the time I take,
the credit I am, and leave me
scarecrow with the face pecked flat.

Matthea Montgomery, born in Minnesota in 1889, has lived the last 25 years in Ashland. She has published many poems in "Poet's Corner" of the *Medford Mail-Tribune* and two novels, *Cradled in Thunder* and *The Color of Ripening*. Here is a short excerpt from her current novel, *In the Wake of the Vikings*, set in the Fourteenth Century.

In the Wake of the Vikings

by Matthea Montgomery

All through the first day and night the ships stayed well out to sea. Once on the ocean, Nikolaus, the friar, was totally a navigator. All sensed that being a friar was only a condition he assumed when sailing was over.

When the clepsydra showed the time to be an hour before sunrise, Nikolaus consulted briefly with Petter and Trysil-Per; then gave the *Stjernelys* the signal to change the course to due west. Helmsman Stor-Svensk laid the ship directly in the eye of the wind as did Aasmund at the helm of the sister ship. In the fitful wind the large sails flapped and clapped, seeming to rap out a bragging challenge to ships and men, that they might easily be destroyed.

Interest turned to Aua who was suddenly full of throaty native words. Nostrils stretched wide, he seemed to be trying to get the smell of home and of the bleak Helluland coast.

Soon they encountered flats of ice, shaped like the oatcakes they had in their tunic pockets. The rough-edged cakes swirled about the ships, at times getting on edge to roll off the ends of the oars. They increased in number as the day advanced, sometimes impeding the ships to such an extent that they were thrown perilously far apart. Soon the sails had to be reefed. From then on the oarsmen were hard put to make any progress whatever.

Above the sound of the crunching ice and of their wildly beating hearts, came a vociferous cry. It was Eindrede. "Iceberg astern!"

Through the scudding vapors they all caught sight of the monster bearing down on them. It was too early to estimate its size. The *Gullring* was signalled to bear to starboard.

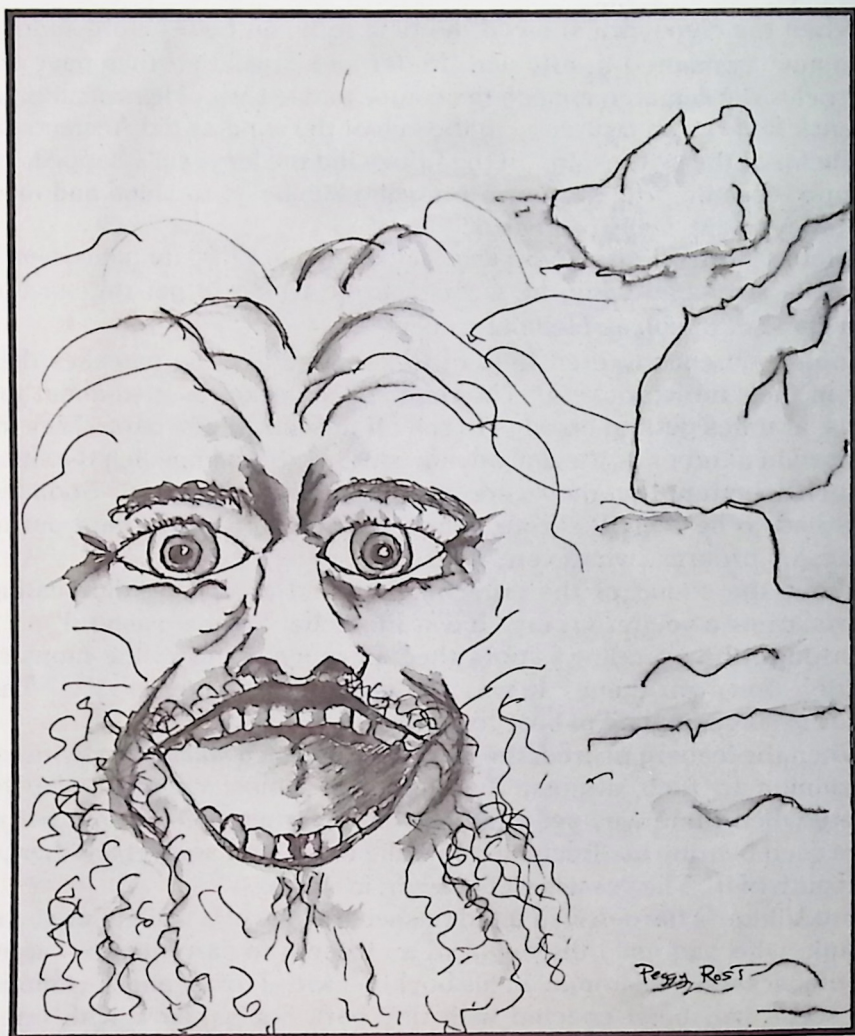
When the iceberg neared, the ice cakes took on a still wilder swirling.

Straining to their utmost, the ships had almost cut their way to safety when there was yet another cry of warning. Two more bergs were seen bearing in directly in the wake of the first and yet another to the south of it. The vessels were caught in a trap.

Into Vikkar's hard-driven mind flashed the tale of a valiant longboat captain who had used the might of an iceberg to carry him to safety out of just such a dilemma. In his boyhood with Trofast and Aasmund, the scene had been enacted with tiny bark boats. Now with arms thrashing the air and much jumping up and down, Vikkar succeeded in

making Aasmund understand what must be done. There was the danger of getting too close and smashing their hulls on the berg's sloping foot. The important thing was to get moving in the right direction without delay. Already the *Gullring* had lessened the distance between the two vessels. They had reached the point where the ice-cakes began to scud into the wake of the berg. The other two ice-giants were coming dangerously nearer.

Trofast in the *Stjernelys* was in earnest supplication to his God. His prayers were for the ships and crewmen, while Haldor's, from beside Vikkar, were for Kirstin who, braced against an upended kyak, clung to her foster mother. Gisle got himself silently damned by the oarsmen as he staggered about calling down curses on Aua who was causing them to go north to make a landing on Helluland.



Seeming not to heed the sickening scraping against the ship's starboard, Vikkar studied the movement of ice to the rear of the berg. With one clenched fist high in the air, he awaited the strategic second for action. "Now!" Vikkar bellowed. Oars pushed furiously at the ice crowding from all sides. Without mishap the *Gullring* moved into the lee of the ice-mountain. The *Stjernelys* repeated the maneuvering of the sister-ship. Neither hull had scraped the under-ice. The problem now was to stay high enough on the foot of the berg, to make sure of not being crushed by the next oncoming giant. It would be necessary to make fast quickly.

A supply of ropes and grappling hooks was hurriedly brought forward. Stor-Svensk made the first successful cast from the *Gullring*. The hook caught the edge of what appeared to be a deep hole. Water could be seen gushing out at intervals and then retreating with a sucking sound. There was subterranean roaring, crackling, and booming. More casts were made from both vessels; already some of the crewmen were vaulting overboard to wallow up the incline, carrying axes for cutting gashes so more hooks could be secured.

Aasmund was one of the first out of the *Stjernelys* with Aua close behind. They weren't satisfied with the placement of Stor-Svensk's hook and began chopping at the ice immediately above; then waited for a shifting of the berg which would loosen the tension on the rope. When it came, Aasmund grasped the hook to drag it to the newly-cut fissure. Before he could get it set, there was a sudden lurch, a booming, a crackling. The hook jerked from his hands, catching his leg below the knee toppling Aasmund off his feet. Aua too was knocked over but slid to safety. In the next horrible moment Aasmund, grasping at the slippery edge of the hole, cried out and disappeared in the abyss, where now the water had receded out of sight.

Aua begged to be let down on the rope to learn what had happened to Aasmund. After thirty arm-lengths or more had slithered over the crusty edge and no signal came from the depths, the rope was hauled in, too lightly. Aua too was lost. Now, there would be no further reason to set foot on dreary Helluland.

But even as they were towed toward open water by the berg, Trofast kneeling in the *Stjernelys* was trying to shut from his hearing Vikkar's screaming, anguished wrath, "You, monk, so cocksure of your special God! What excuse can you have for such bungling? Bitter Death! You were too stubborn to call on sea-wise Njord, nor would you propitiate the spirits Aua feared!"

The monk clasped to his breast the Cross at the end of his staff, wishing fleetingly that it was Gamlen's all-purpose cross. "'Tis the old Adam howling within you, Captain Vikkar. Perhaps Father Lodestone can better explain how our beloved Aasmund ----"

"Let no man ever mention my countryman's name again!" Vikkar roared, "Neither you, nor priest, nor friar, nor any crewman!" ❀

Arts Events in February

February

1

thru Feb. 29. The Work Patch Gallery, 211 Main Street, Rogue River, presents the work of six Rogue Valley artists. Included are sculpture and jewelry by Bill Gorham and paintings by Ruth Abernethy, Enid DuBois, Denise Dunsing, Jim Harmon and Stacie Smith-Rowe.

thru 8: Paintings, sculpture, and drawings by Laura Daily, Margaret Dunbar, and Sandra Harper will be featured at the Grants Pass Art Museum, 232 SW 6th Street, Grants Pass.

Rogue Valley Symphony presents a Family Concert, at Medford Senior High.

thru 29: Paintings by Matthew Misch, David Thanes, and Pete Peterson at Blue Star: Creations of Life, 10 Guanajuato Way, Ashland.

Paintings by Bob Alston. At the Rogue Gallery, 8th and Bartlett, Medford.

The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "The Fox." At the OIT Auditorium, Klamath Falls, 7:30 pm.

thru 2. SOSC Theatre Arts Dept. presents "Vanities." For further information, call 482-6346.

2



- 3** Ashland Film Society, 59 Winburn Way, presents "All Screwed Up," directed by Lina Wertmuller. Showings at 6 and 8 pm.
- 4** thru 29: Batiks and Surface Design by Stephen Blumrich. At Rogue Gallery, 8th and Bartlett, Medford.
- 7** SOSC Music Dept. presents a joint performance by the Southern Oregon Wind Orchestra and Madrigal Singers, 8 pm, SOSC Recital Hall.
- 8** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Clockwork Orange," directed by Stanley Kubrick. At OIT Auditorium, Klamath Falls, 7:30 pm.
- thru March 13. Faculty Art Show at SOSC Stevenson Union Art Gallery.
- SOSC Music Dept. presents Senior Honors Festival Concert, 8 pm, at college Recital Hall.
- 10** Ashland Film Society, 59 Winburn Way, presents "Phantom of India," directed by Louis Malle. Showings at 6 and 8 pm.
- Organ dedication concert featuring Larry Crummer. At Trinity Episcopal Church, Ashland, at 3 pm and 8 pm.
- 11** SOSC Stevenson Union Art Gallery reception for Faculty Art Show, 7 pm.
- 12** thru 29. The art work of Stephen Greenwalt, Don Brown, Christine Pondelick, Judy Bridges and Charles Hill. At Grants Pass Art Museum, 232 S.W. 6th Street.



- 14** Reciprocal Community Concert, Jury's Irish Cabaret. At Mills Elementary School, N.E. Main at Orchard, Klamath Falls, 8 pm.

- 15** Reciprocal Community Concert, Jury's Irish Cabaret. Irish vocal and instrumental. Grants Pass High School, 522 N.E. Olive, 8:15 pm.
- 17** The Ashland Film Society presents "Black Orpheus," directed by Marcel Camus, at its annual birthday party. One showing only: at Jazmin's in Ashland, 7:30 pm. Celebration includes costume party with Mardis Gras theme, and Uppepo, a latin-rock band. Admission will be \$3.50 for the evening.
- 19** Ashland Public Library presents the film, "Stop the World, I Want to Get Off," starring Tony Tanner and Millicent Martin. Gresham Room, 7 pm. Free.
- 21** thru 23, and Feb. 27 thru March 1. SOSC Dept. of Theatre Arts presents "The Passion of Dracula." For further information, call 482-6346.
- 22** The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Illustrated Man," starring Rod Steiger. OIT Auditorium, Klamath Falls, 7:30 pm.



- 23** Rogue Valley Symphony Assoc. presents Seventh Annual Symphony Ball and Auction. At Ashland Hills, Ashland.
- SOSC Music Dept. presents Southern Oregon Music Educators Assoc. (Vocal). 8 am—6 pm.
- 24** Ashland Film Society, 59 Winburn Way, presents "Macunaima," from Brazil. Showings at 6 and 8 pm.

26 SOSC Music Dept. presents Vocal and Instrumental Jazz Concert. At Music Recital Hall, 8 pm.

thru November 1. The Oregon Shakespearean Festival begins new season previews with "Coriolanus." At the Angus Bowmer Theatre, Ashland, 8 pm. For more information call 482-4331.

27 Oregon Shakespearean Festival previews "Philadelphia Story." Angus Bowmer Theatre, 8 pm.

thru March 1. SOSC Dept. of Theatre Arts presents "The Passion of Dracula." For further information, call 482-6346.

28 SOSC Music Dept. presents Brass Choir. At Music Recital Hall, 8 pm.

Oregon Shakespearean Festival previews "As You Like It" in an afternoon performance, and "Ring Round the Moon" in the evening. At the Angus Bowmer Theatre, Ashland.

29 Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council presents "Steppenwolf." At OIT Auditorium, Klamath Falls, 7:30 pm.

SOSC Music Dept. presents Southern Oregon Music Educators Assoc. (Instrumental). 8 am—6 pm.

Oregon Shakespearean Festival presents "Coriolanus" in official opening night. Also previews "Seascape" in the Black Swan. For more information, call box office at 482-4331.

For information about arts events in this region, contact the Southern Oregon Arts Council at 488-ARTS, or drop by the Arts Office at 349 E. Main in Ashland, Apt. 5, from 10 am to 4 pm daily.

Galleries and Exhibitions

BLUE STAR: CREATIONS OF LIFE: 10 Guanajuato Way, Ashland. 10-7 daily. Regular exhibitions of oils, watercolors, and many more.

BRASS RUBBING CENTRE AND GALLERY: 283 E. Main, Ashland. 10-6 daily. Medieval rubbings, plates for brass rubbings.

CASA DEL SOL: 82 N. Main, Ashland. Mon.—Sat. 10-5; Sunday, 11-2. Pottery, stained glass, art prints.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. Wed.-Sun. 11-5. Original oils, watercolors, wood sculpture.

FAYE'S ART STUDIO AND GALLERY: 924 S. Central, Medford. Mon.-Fri. 9-4. Landscapes and oils. Classes available.

GALLERY ONE: 232 S.W. Sixth, Grants Pass. Tues.-Fri. 12-5; Sat. 10-2. Fabric art, oils, watercolors, ceramics.

GINGKO GALLERY: By appointment at 482-5518. Paintings and tapestries (painting equivalents).

GRAPEVINE GALLERY—WITTEVEEN STUDIO: 305 N. Oregon, Jacksonville. Tues.—Sat. 12-5. Original watercolors and acrylics.

HANSON HOWARD GALLERY: E.V. Carter House, 505 Siskiyou Blvd., Ashland. Tues.—Sat. 11-6.

HIGHER GROUND STUDIO: 175 W. California, Jacksonville. Mon.-Sat. 11-5. Sun. 12-4. Oils and watercolors, china painting, china painted jewelry.

LAMPLIGHT GALLERY: 165 E. California, Jacksonville. Days and hours of convenience. Portraits, landscapes, and seascapes in oils and pastels.

NORTHWEST EXPOSURE: E.V. Carter House, 505 Siskiyou Blvd., Ashland. Tues.-Sat. 11-6; Photography.

PAULSEN HOUSE: 1 W. 6th, Medford. Mon.-Fri. 9:30-5; Sat. by appointment. Oils and watercolors.

PIJON SOUTH: 225 W. Main, Medford. Mon.-Sat. 10:30-5:30; Designer jewelry, graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. Daily 9-5:30. Oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. Mon.-Sat. 10-5. Jewelry, weaving, pottery, prints, paintings, photography, Corita prints. Classes available.

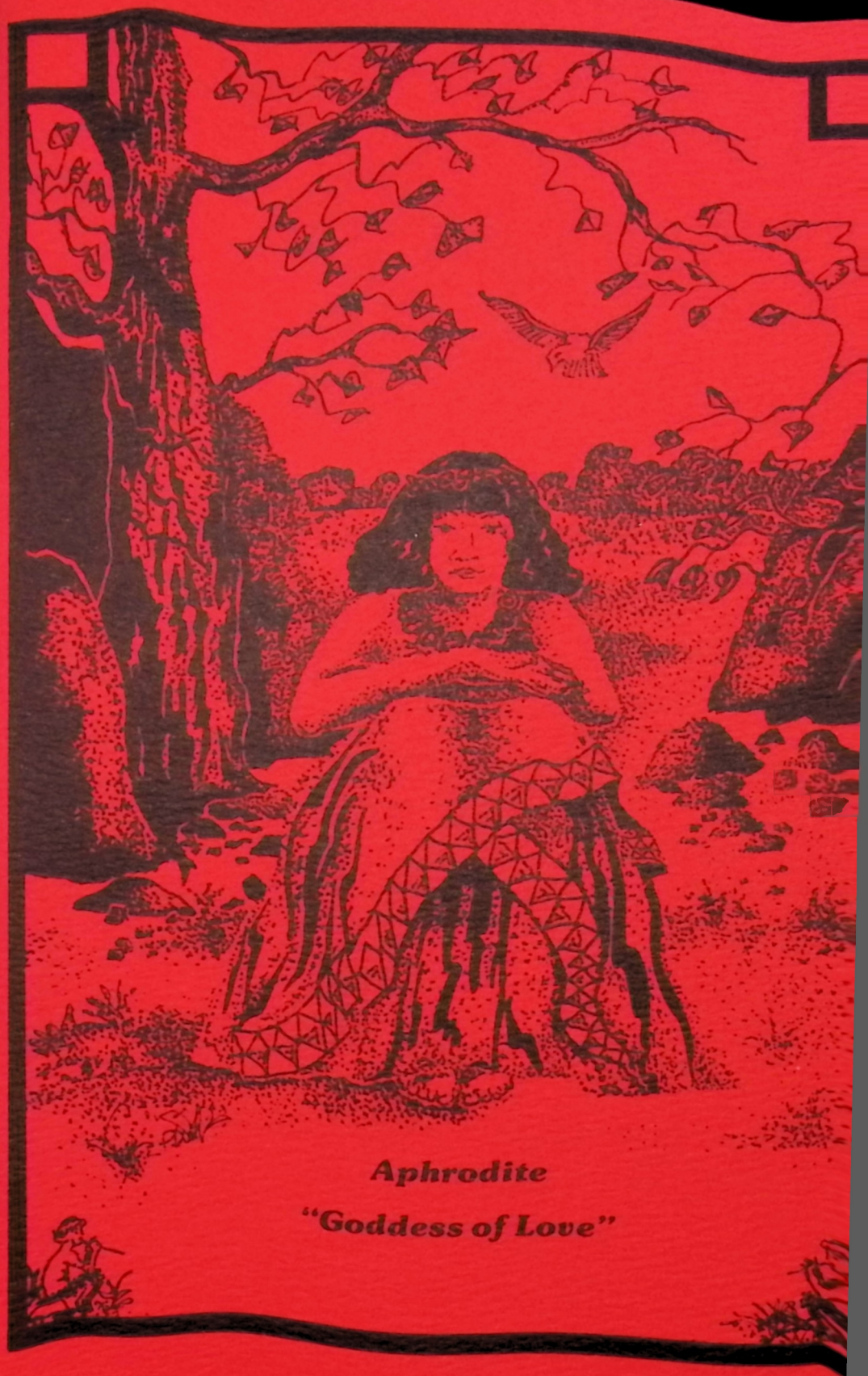
SOUTHERN OREGON POTTERY & SUPPLY: 111 Talent Ave., Talent. Tues.-Sat. 10-5. Original pottery. Classes available.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critique, at the following Medford locations: Crater National Bank; Stanley's Restaurant; The Oregon Bank; Medford Shopping Center.

SOUTHERN OREGON STATE COLLEGE: Gallery on the third floor of Stevenson Union. Rotating exhibit.

VILLAGE GALLERY: 130 W. California, Jacksonville. Tues.-Sat. 10:30-4. Metal etchings, original oils, portraits by commission.

WORK PATCH GALLERY: 211 Main Street, Rogue River. Tues.—Sat. 10-5:30. Watercolors, oils, casein, block prints, metal sculpturings, jewelry.



Aphrodite

"Goddess of Love"

KSOR

SOUTHERN OREGON STATE COLLEGE ASHLAND OREGON 97520

